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HON. EDITOR: W. B. STEVENSON

Hornsey Public Libraries

Editorial

ACKNOWLEDGMENTS of cigarettes sent by the A.A.L. have been received from the following prisoners of war: A. Angel, G. L. Evans, A. L. Smyth.

The Index to the 1944 volume of the *Assistant* is now available from the Hon. Education Secretary.

Mr. F. M. Gardner, the Editor of *Sequel stories*, would be grateful for information on sequels by any of the following authors:—

Black, D.	Bridge, A.	Charning, M.
Blair, J.	Broome, A.	Christie, M.
Blaker, R.	Campbell, A.	Clarke, I. C.
Blumenfeld, S.	Carfrae, E.	Clamp, H. M. E.
Bloom, U.	Cargill, L.	Conde, P.

NORTH EASTERN DIVISION—EDUCATION SUB-COMMITTEE

As the new syllabus of the Library Association will come into force next year, there have been some enquiries for summer oral courses.

If there is a sufficient number of enrolments, it is proposed to hold oral classes for the Elementary and Intermediate December, 1945, Examinations of the L.A.

Each course will consist of ten lessons, commencing May, 1945.

Fees:

Elementary Course	£1 11 6
Intermediate Course—		
Classification	£1 1 0
Cataloguing	£1 1 0

Applications for enrolment should be forwarded to *Edwin F. Patterson, Hon. Education Secretary, King's College Library, Newcastle-upon Tyne*, together with fees, not later than March 31st.

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A CONFERENCE of members of the L.A. Council and representatives of Branches and Sections was held at Wadham College, Oxford, on the 16th and 17th December, 1944. The A.A.L. was represented by the President and the Hon. Secretary. The papers covered to a large extent the major activities of the L.A. during the war, and aroused much discussion. As we understand these papers are to be published in the L.A.R., there is no need to discuss them in any detail here. Mr. Nowell (who was unfortunately prevented from attending owing to illness, and whose paper was read for him by Mr. Sayers) gave a most thorough review of activities during the war, in the course of which he lashed out with ferocity at recent criticisms in the library journals. In the discussion, Mr. Seymour Smith made a useful point in suggesting that the Emergency Committee did not publish sufficiently detailed reports of its meetings. Mr. Irwin in his paper on "Professional Education" was concerned primarily with the new syllabus for the L.A. Examinations which is to come into force on 1st January, 1946, and with the efforts to establish full-time library schools. Your President pointed out that the early date at which it was proposed to introduce the new syllabus would be an injustice to some men and women in the Forces, particularly those who have only passed one part of the present Intermediate examination, to which Mr. Irwin replied (a) that the introduction of the new syllabus could not be delayed as the technical colleges would not undertake full-time courses on our existing syllabus; (b) that only one language was required in the new syllabus; (c) that it would be better for members in the Forces to attend full-time courses for the new syllabus on demobilisation than to work in their spare time for examinations under the existing syllabus.

Mr. Revie, in his paper on "Salaries and Conditions of Service," spoke to us for nearly an hour on the work of the Salaries and Conditions of Service Sub-Committee (of which he is Convener) without telling us what was contained in the Report it has issued, which is *sub judice*. A difficult hurdle, ably surmounted. He gave an extremely interesting analysis of membership figures which will repay study when the paper is printed. Mr. Sydney, on "The Library and the Community," rode an old hobby-horse of his, adult education, in a thoughtful and provocative paper. Although disagreement was expressed with some of Mr. Sydney's views in the lengthy discussion which followed, all joined in paying a handsome tribute to the work he has done for the L.A. through his contacts with the various adult education organisations.

Mr. Welsford then spoke on "International and Overseas Contacts." His paper was an impressive record of achievement in this field during the war, of which the L.A. has every right to be proud. Perhaps pride of place must be given to the Book Salvage Drive Scrutinies and the establishment of the Inter-Allied Book Centre.

Mr. McColvin dealt with "General, Council and Committee Meetings in the near Future." He thought that there would now be no difficulty in obtaining the consent of the Privy Council for the resumption of powers by the Council. The holding of a General Meeting was a more difficult problem owing to enemy activity against London, the difficulty in obtaining suitable accommodation elsewhere, and the absence of so many of our members in the Forces. The Emergency Committee would welcome the re-constitution of the Council. Your President then moved on behalf of the A.A.L. the following resolution:—"This Conference is of the opinion that owing to the various schemes for the post-war development of the Library Service at present under con-

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sideration, it is imperative that the Association should now resume its normal activities in accordance with the Royal Charter, Bye-Laws and Regulations, and requests the Council to make an immediate application to the Privy Council for authority to do this." The following amendment was then moved by Mr. Hilton Smith:—"That the Council be recommended to approach the Privy Council for permission to resume its powers and to hold elections and to consider the resumption of Annual Meetings." This amendment was opposed by your President, who was anxious that the meeting should give an unqualified expression of opinion in favour of the holding of an Annual General Meeting. He said that it was necessary, in view of the many proposals now being made by the Planning Committee for the reorganisation of the library service, and which vitally affected the interests of all members, that they should be submitted for approval to a General Meeting. The amendment was, however, carried by 20 votes to 6. It should be added that the Conference had no official status, and the resolution was merely an expression of opinion of those present for consideration by the Council.

It was an enjoyable Conference. Despite the austerity of college life at Oxford in wartime, we contrived to make ourselves comfortable, and one could endure some discomforts for the experience of dining in the beautiful Hall of the College. Not the least valuable part of the Conference was the meeting of old friends, some of whom had not met since the outbreak of war. One, at least, of those present came back to his job refreshed and invigorated.



Author to Public: Thoughts on the Principles of Book Production¹

Richard de la Mare

I COULD not be more diffident than I am about speaking on the subject of publishing to this Society, which has behind it a record in the spread of ideas rivalled by none.

The principles that I believe to be your guide would stand every publisher in good stead. But the nature of the problems presented to us soon diverge, and it is in the printed book, which is to be the main subject of my lecture, that we see the difference most evidently. The publication of ideas—or "making generally known," as the dictionary would have it—must always be an intimately personal matter. In the case of the lecturer this is obvious, for his presentation of ideas is actually made in person. If, in the author-publisher relationship, the similarity of the situation is not self-evident, nevertheless I believe it to be fundamental; and this opinion seems to be confirmed in the histories of two distinguished publishing firms that have recently celebrated their centenaries, Messrs. Macmillan's and Messrs. Batsford's, where there is to be seen an almost day-by-day account of personal relations of the happiest and most fruitful kind.

The position of the publisher is one of trust, privilege, and responsibility. It would be a mistake, however, to idealise the situation, for no publisher can remain in business if he does not make profits, but it is within his power—and as a matter of business—

¹ Trueman Wood Lecture. Reprinted from the *Journal of the Royal Society of Arts* by kind permission of the secretary and the author.

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to give encouragement to literature, science and art and to play an important part in the dissemination of truth and ideas. If the choice of books for publication is a responsibility, their production in suitable guise is only less so when it is possible to give either the appearance of a dull mass, "stale, flat, and unprofitable," or, working in true collaboration with an author in a lively and imaginative presentation, to produce a book that gives positive welcome to the reader and points and enhances the writing. Would it, I wonder, be too much to claim for the book-designer that he is in a position with regard to an author's written work not unlike that of a conductor and his orchestra in relation to the work of a composer? I would say, then, that in publishing at its best there must be collaboration in the fullest sense between publisher and author, or publisher and artist, or between all three mutually—a state of affairs that must set a limit to the size of a firm if it is to be efficient in this personal relationship, for it is in scrupulous attention to detail that the test must come.

This collaboration that I have postulated will vary in degree. In the happiest relationship between author and publisher it will not be absent in a critical way, even where a work of imagination is concerned; but often it will be more fundamental. For instance, it is not uncommon for the idea for a book to spring from the publisher himself, when the degree of collaboration with the author may be far-reaching. In other circumstances an author who is uncertain about the size or nature of his possible audience, may be guided helpfully with wise criticism—sometimes, also, alas, he may be warned not to expect too many readers for a work that must inevitably meet with a restricted sale, and be advised to modify his book accordingly. But whatever the circumstances inspiring the writing of a book may have been, co-operation so far as the production of the physical book is concerned must be explicit. Final decisions upon questions of production should, however, rest with the publisher, whose responsibility, through his relations with the printing and other trades concerned in the production of a book cannot easily be delegated—not to mention his promise to foot the bills! But, while it has become customary for a clause to be inserted in agreements between publishers and authors defining that responsibility, it would be stupid and unwise to construe the clause as thereby depriving the author of any say at all in the matter of style of production. Indeed, the importance that I myself attach to it is as an insurance against the possibility of co-operation being reversed into tug-of-war, with the author calling the tune but reluctant to pay the piper!

In the old days, good or bad, the custom was to leave most of the details of production to the printer, including the choice and purchase of paper, and arrangements about binding, and it often happened that once the manuscript of a book had been committed to the printer's care, the publisher gave little more thought to questions of production until the advance copies arrived; for not only did the printer suggest the style of setting, but he was often responsible also for corresponding with the author about proofs and with regard to other matters of detail that arose during production. Of course, the publisher was asked to approve the style of setting—indeed, he probably suggested it in a vague way, saying "please make a book of three hundred and twenty pages and follow the style adopted for so-and-so," and leaving it at that. Printers got to know more or less what was wanted, or what would be accepted, and in this way helped to school their clients either into good or bad habits. But the result was an almost complete absence of style so far as most publishers were concerned, and the nadir of book production was reached some years before the last war.

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The climax came at a time when hand setting was fast giving way to the machine-setting of books that was made possible by the invention of the Monotype machine, which to my mind was one of the most important influences in the revival of book production that has taken place since 1918. What was immediately responsible for setting the ball rolling, I do not know—perhaps it had less to do with the revival of printing that had taken place through the efforts of William Morris, and the other hand-printers who followed him, than is sometimes assumed. It may be that the new generation of book designers was inspired by the possibilities latent in this new situation and by the good quality of type setting that could be ensured by the use of the machine, as well as by the variety made possible by the revival of type-faces that the Lanston Monotype Corporation had set in motion. The Corporation did much to foster this revival by good example and by skilful business methods, among them being the free distribution of copies of the indispensable Monotype specimen books and of the periodical issues of the *Monotype recorder* to prospective purchasers of type-setting. This must have been something of an embarrassment to many printers who were not immediately alive to the implications of the revolution that had taken place, for they found themselves being asked to use all these new type-faces that had been put on the market and dangled before the eyes of publishers, an increasing number of whom were not blind to the attractions of the variety that had been made possible for them.

I think it may have been this new tendency on the publisher's part to say what type he wanted that led to the greater interest shown by him in the other details of book production. At any rate, inspiration, in the form of excellent example, was not long wanting, and the more enterprising publishers' offices were soon boasting full-time production managers who were beginning to think of themselves, with a little self-flattery, as typographers and book designers. The pity is that with a few notable exceptions, printers were not quick to be attracted by the possibilities of the new invention, and the tendency grew for the layout of books to pass from the printer's hands into the hands of the publisher's production staff. If there had been much awareness left of good design in printers' offices before the change took place, the change, such as it was, would have been for the worse in some ways—but I shall want to say a little more about that later. As it was, innate awareness of design was already as unusual in the commercial printer's office as in commercial undertakings of almost every kind throughout our whole industry.

This new and positive direction that was coming from publishers' offices soon led to the appearance of quite recognisable styles, and publishing was very much the better for it. A new pride arose in the physical appearance of books—not widespread at first, but ever growing—until at the beginning of the present war it had become almost the rule for publishers to see that their books were well produced. The exceptions, however, were still conspicuous, for often they were the publications of some of the biggest publishing houses.

The emergence of differing styles among publishers—and I am certainly not suggesting that any publisher now tried to make all his books look alike, for style is something more subtle than that—had begun to make the reading public more conscious of publishers' names and imprints. This was the first fruit of the new production manager's efforts, and one most likely to save him from the economy axe, if the day should come when a sense of design returns to the printer's office. For the test that some publishing firms felt constrained to apply in judging the worthwhileness of this new and not incon-

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siderable expense in running a publisher's office, the overheads of a production department was the prosaic one of whether or not it paid. At first, this was a very difficult question to answer, but it has now been answered decisively. Personally, I was always confident that in the long run well-produced books would sell better, even considering them as individuals and not as it were as members of a team—an opinion that would now be confirmed by most booksellers. But to the publisher who takes pride in the appearance of his books, the greatest benefit that has accrued is that all his wares may now be watched for, if not sought for, on account of his hallmark. It surprises me in consequence that authors are not insistent upon the good and suitable production of their books, if for no better reason and motive than that bigger sums in royalties might thus be ensured, to put the possible motive at its lowest. But this is hardly fair, when to my own knowledge nine authors out of ten are pleased to find their books well produced, and welcome attention to detail in production as a part of that necessary collaboration that I described earlier as a *sine qua non* of good publishing.

A good individual style, consistently followed in all a publisher's books, should become inseparable from the firm itself, developing into a tradition for it, growing and changing gradually as is the way with all good tradition. The individual typographer's aim should be complete anonymity. His art, such as it is, should become implicit in the printed book and identified with the name of the firm, his influence passing on by good example, and inspiring the next generation. Let not the book designer succumb to the temptation of signing his books either with his name, as seems to be encouraged in some circles in the United States of America, or with his signature tune, and thus claim for himself more than his deserts, and obtrude himself in front of the author in an unmannerly way. His art is not a fine art. If it is an art at all it is an applied one, where the integrity—one could almost say personality—of the object produced is what should wholly occupy the attention. The design should subserve the art of the author; in so far as in any way it distracts attention from it, it defeats its own end. Aesthetic pleasure in the book may well be present in handling it and looking at it, but the qualities in the printed book producing that pleasure should be of such a nature as to pass easily into the subconsciousness of the reader when the book is being read, and should assist him unconsciously in the act of reading and, at times also by good layout, in the act of understanding. This is by no means to forbid *joie de vivre* or an occasional *pas de seul* of virtuosity, which we shall revel in and welcome with open purses; but let us recognise such books as these for what they are, the work of craftsmen, turned artist or author for the occasion, and remember that they are books made for the sake of book-making, and not books intended primarily as a means of spreading an author's ideas or of making available the work of his creative imagination.

Before I pass on to speak in greater detail of the craft and skill involved in book design, I want to make it clear that my intention is to say more about matters of principle than of detail; for the time at my disposal is short. I am anxious to stress those problems of co-ordination that are sometimes neglected in consideration of my subject, particularly as affecting the author and the various trades concerned in the production of a book.

Publishing is a business that differs greatly from most other businesses and industrial enterprises, but it has this in common with them all: it depends upon a working profit for its continuance, and profit depends partly upon rate of turnover. Turnover in

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publishing will be at greatly differing rates varying with policy and efficiency. But even where slow-selling books are published as a matter of policy, the amount of time involved in production must have its equivalent in costs, depending in their total upon whether the various processes of production are co-ordinated efficiently. It is here that there will be responsibility for the publisher's production department. Many processes are involved and many different trades play a part. What can so easily happen is that a book may be ready for binding or for issue, except for some perhaps quite small particular such as a map or a jacket that has been forgotten, or the production of which has been allowed to lag behind. This will cause not only delay in marketing, but irritation to the binder who is obstructed in his work and will come to think that time doesn't matter, and to the author, who is nearly always anxious for his book to come out without delay and often thinks that things can be done much more quickly than is ever possible. Marketing arrangements and publicity will also be put into confusion if the delay means that a publication date has to be changed, and time is thus wasted all round. This should make it clear how important it is that all the various details connected with the production of a book should be considered at the very start, so that everyone who has work to do may be allowed to do it unrushed, and thus with greater likelihood of efficiency and certainly with better temper. So the producer of books must have some of the qualities of an impressario, with all his acts ready to come on at their appointed times. If timing goes awry, the cause is usually faulty *liaison*, and the production department is to blame more often than not. But authors can do much to help by making their wishes clear at an early stage, and by submitting the material for their books in an orderly way. This is in their own interest. Better-produced books will result, time and money will be saved, and greater efficiency should ensure better royalties.

One further point here : often far too little consideration is given by the publisher to the production problems of the different trades concerned with him in the making of a book—limitations of machines and processes are not understood, and nothing short of the impossible may be demanded. That is no good : it helps to cause ill-feeling, and leads to disregard even of reasonable instructions. There is thus much to recommend some sort of apprenticeship for prospective production clerks in the trades with which they will have to deal.

Let us assume, then, that we now have a manuscript ready to be put into production. Whatever type of book it may be, it will have its lesser individual problems of design, but the general principles that will settle those problems will be the same, and the major problems of production will vary little from book to book. Both sets of problems will need minute attention to detail for their solution.

With regard to the design of the book, first of all there must be an almost intuitive summing-up of the nature of the book on the part of the designer ; for above all else, I repeat, there must be unity of purpose with the author, and every effort must be made to further that purpose in the way the book is presented to the public.

When the size of the book has been decided, the first thing to be done will be to choose the type-face and then to choose the printer. Of type-faces there is now an embarrassment of riches—old types revived, founts newly conceived for a variety of purposes, and almost a plethora of material for those of display. I will not enter here into a discussion of the relative merits of type faces or of their suitability for different purposes : suffice it to say that the purists would argue that the appropriateness of a

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type design to a given purpose depends more upon the way it is used than upon the design of the type itself. The sentimentalists, among whom I suppose I should be numbered myself, see more in it than that, and attach qualities to the designs of the different founts that produce *nuances* of feeling and meaning that are very difficult to describe. A secondary factor that may enter into the choice will be the length of the manuscript and a possible desire either to expand or to reduce the total number of pages in the book, for type faces vary greatly in their capacity for expansion or compression.

I shall refer at times in my lecture to war conditions although it may well be asked what war conditions have to do with good typography. The answer is that some of the problems that have been forced upon us by the present shortage of paper are worth further attention. There are few of us who will want to perpetuate the general use of the very small sizes of type that are to be found in some of our books to-day; yet there is much that may be learnt from the experiments in compression that have been forced upon us. For instance, while in the past we have been familiar with the mysterious word "set" that appears so often in the Monotype specimen books, there were many of us who remained in comparative ignorance of its significance. I will attempt to explain: the set of a type has to do only with its width, which is thus described in terms of units or fractions of units which are constant for different point sizes. A type with a set smaller than the point size of the body will be economical of space, and a type with a full set greedy of it. This matter of set is quite independent of the size of type in height, which is governed entirely by the point size, in terms of which all type sizes are now measured. Thus, all 11-point types will occupy the same space vertically, so far as the total number of lines on a page is concerned. But since they may differ in their set the number of words per page for different types of the same point size will vary considerably.

Here I would stress the fact that the bigger of the normal sizes of type used for bookwork—say up to 12-point—are by no means the most legible by reason of their size alone. Much depends upon the size of the face on the body, and upon leading—which is the spacing *between* the lines—and it will often be found that an 11-point type that is slightly leaded will be far easier to read than a 12-point of the same fount set solid. It goes without saying that this is a matter of great importance, for legibility must always be the prime consideration.

A choice of fount and size of fount having been made, the manuscript will be examined for detail so that a style may be decided for all the display matter—such as part and chapter titles and sub-headings, as well as for running headlines, folios and so on. All these details must have consideration if there is to be unity in the printed book. Since it is important to leave nothing to chance, or to the random decision of the printer if the whole design of the book is not to be entrusted to him, my own method is to have a separate specification prepared in full detail for each book that is to be printed. In the course of years I have elaborated a printed schedule for this purpose, which I believe to be acceptable to the printer and at the same time a useful reminder to the layout man not to leave any detail in the design of the book unspecified. Upon this specification the printer will submit specimen pages which will be scrutinised carefully, both in the office and by the author himself, if he has expressed a wish to see them. Changes of style will be made if it is thought necessary. When the specimen pages have been approved, the printer will be free to go ahead with the setting, and

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he will be asked to submit proofs either in galley form or in made-up pages. Galley proofs are tiresome to deal with, but it is essential that, if a book is to be proofed in page form straight away, the proofs should be submitted to very few changes apart from corrections of definite mistakes. The correction of type that has been made up into page form is slow and costly, especially if the text has been set with close spacing between the words, an increasingly common practice, or special care has been taken in producing even spacing, which is very much to be desired. Harm is certain to be done to the general appearance of the page if any considerable number of corrections are made, for a compromise in the spacing is likely to be necessary in the lines that are corrected in order to avoid over-running of corrections from one line to another and possibly from page to page. I am certainly not suggesting that excessive corrections should be encouraged even if proofs are submitted in galley form first of all. The expense involved in making the corrections is likely to prove a source of irritation to the author, if he is asked to share any part of the burden, which in certain circumstances he has usually committed himself to doing. Further, a heavy proof corrections bill, if it has to be borne entirely by the publisher, may easily upset the costing of a book, which should be considered before composition of the type is begun. Extensive corrections in galley will almost as certainly put the final appearance of the page in jeopardy, for the main body of the type will still be mutilated if there is much respacing. I have dwelt upon this question of proof corrections because it is a perennial source of friction between author and publisher, and at the same time the despair of the printer, who regards proof corrections as a most unprofitable form of special annoyance. Nor can I but regard every single member of my audience either as an author or as a potential author, and I certainly have no wish to cross swords with any of my listeners on this occasion! I believe that if a little more time were spent on the final preparation of the MS. the total saving in expense would be very considerable. Alas, I cannot put my hopes too high, for from my own very small experience as an author I know only too well what relief there is in wishing one's manuscript "au revoir."

We will say that the proofs of the book have now been returned finally to the publisher's office—the author, a past master no doubt in the art of proof correction, having completed his revision in an impeccably legible hand. In the meantime the proofs will have been read by the publisher's own proof-reader, who may have had queries for the author to settle and have noticed a few literals that had escaped the author's eye. These corrections will now be transferred into the author's set of proofs that will be passed for press. A final reading will then be made by the printer's reader and, after any further queries have been referred to the author, the book will be printed.

But there are other tasks that should have been performed by this time: in the first place, the margins for the text pages will have been settled most conveniently for the printer at the time when the specimen pages were approved. And the printer will have been given instructions about the way in which the sheets of the book are to be arranged for folding and sewing. Further, the paper for the book will have been chosen, bought, and supplied to the printer. Now the margins that the text pages are given play an important part in the final appearance of a book. They must be so arranged as to give balance to the two facing pages of an opening, a problem that only practice and experiment can solve satisfactorily. For even a slightly too wide top margin may give the reader an unpleasant feeling of the whole page having dropped, while a too narrow inner margin may make the book difficult to read if when it is bound the rounding of the back happens to be overdone. Some typographers use a formula in deciding their

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margins. That is not my own method, for I have found that the style of setting of a running headline, or perhaps the omission of a headline altogether, may give quite a different appearance of balance to the pages from anything that can be ascertained by measurement alone. In this I favour the method of trial and error.

The imposition of the sheets of a book for the binder's folding machines is also of importance. By the word imposition in this connection is meant the placing of the pages of text throughout the full printed sheet of paper, so that the pages fall into their correct order when the signatures or sections of the book are folded and collated, or gathered together. Since the methods of folding by machine vary greatly, no fewer than twenty-four different impositions being recognised for the biggest size of folding machine alone, clearly it is necessary that the imposition should be so arranged that the sheets can be folded economically, using the machines that the particular binder has available. With that proviso there will remain a certain amount of choice in other matters. For one thing, the book can be sewn in sections of varying numbers of pages. There will be economy if sections of thirty-two pages are used, for there will be less collating and sewing to do than would be the case with sections of sixteen or eight pages; but if thirty-two-page sections are used, the edges of the completed book when cut will look unpleasantly ridged if the paper is heavier in substance than the barest minimum, and the back of the book will tend to crack between the signatures. Generally speaking, sections of sixteen pages are the best, although for heavy paper and for books with many plates to be inserted sections of eight pages are to be preferred. The peculiarities of the different machines concerned with the folding of paper should be understood. Some machines put the folds to the head of the page of the bound book and to the fore-edge, and some to the head and to the tail, leaving the fore-edge in effect already opened when the book is bound, even though the fore-edges are left untrimmed. The position of those unopened folds—or bolts as they are called in the trade—can be varied a little, either by throwing them in slightly or by throwing them out, which will produce quite different appearances in the final books, if discretion is used in the cutting of the edges. One advantage of throwing the bolts out is that they can be trimmed off, and the pages of the book be thus opened without giving the edges a clean cut. Taste varies, and it is not universally agreed that the edges of a book should have a guillotined smoothness imparted to them. If some of these details seem too technical, my intention is only that my audience should realise what multifarious knowledge of the different processes involved in book production is needed, if the small details that give finish to a book are to have proper attention.

My remarks about paper must be condensed into a few sentences. It is a subject, so far as book production is concerned, too big for this lecture. In the main I will express merely personal predilections. In the first place, I prefer wove papers, which can be recognised through their lack of pronounced wire marks. Wove papers not only give a better printing surface, but are also the more natural product of the modern paper-making machine. For most book printing, I prefer the paper not to be dead white, so that glare in reading may be avoided. However, this advantage of toned paper may have to be sacrificed, when the presence of illustrations dictates the use of a white paper if tone values are to be preserved, for a better appearance will be given to a book if the papers used for text and illustrations match each other exactly in colour. Again, some types look better when they are printed upon a smooth-surfaced paper, while others are at their best upon a rougher surface. In this experience is the most valuable guide.

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These last few years have taught us that there is much virtue in paper of a far thinner substance than that which was in general use before the war. But war conditions and substitute materials, alas, have not provided the happiest circumstances for experiment. Thin papers have always been recognised by some of us to have advantages: they are more pleasant to handle; they fold better, provided that they are not too thin; and they produce books that are not a burden to hold in the hand and that occupy only a reasonable amount of shelf room—a not unimportant consideration nowadays. Two of the disadvantages of very thin papers, on the other hand, are the difficulties that they make in printing and folding. Even more serious is their lack of full opacity, a matter that can be corrected to some extent, though not entirely, by putting more colour into the paper and by giving it slightly more loading.

One matter of detail in connection with the making of paper that should be remembered is that it should be made on the machine so that the upright fold in the book is in the direction of the passage of the paper through the machine in process of manufacture and not across it. Paper that is made "the wrong way of the machine," as we call it, will produce a book that when opened has its pages fanning out like a porcupine. And the heavier the substance of the paper, the greater the unsightliness. In wartime we have been compelled at times to resign ourselves to this fault in order to enable the papermaker, for the sake of economy, to make use of the full width of the machine between the decks. This may be difficult to arrange if he be not allowed to choose the more convenient dimension of the paper in arranging his decks. It is fortunate that the fault I have mentioned is less in evidence when the paper is thin, as is usually the case nowadays.

Ignorance of the explanation of this unseemly behaviour of the pages may lead some of us to blame the bookbinder. It is in fact the book designer himself who is the culprit—unless the papermaker has ignored his instructions. The poor bookbinder moreover is apt to get a good deal of unmerited blame of another kind, which should in fact be apportioned to the printer, or to the designer of the book, who may have erred in some detail. The fact that the binder performs the final process in the production of a book leads him into trouble that he does not deserve. For instance, he may be blamed for bad folding, when the headlines of a book are seen to run up and down instead of appearing at an even height throughout; whereas the mistake may have originated at the printers', who failed to keep the margins to a consistent depth, or were careless in the backing-up of the pages—an unsightly error that occurs all too often. On the other hand, good binding can at least do something to retrieve the appearance of a book that has been marred through carelessness at some other point in the course of production.

As regards the binding of books: in recent years the choice of materials for this purpose has immensely increased in range. No longer are we confined to the dingy colours that used to prevail thirty years ago. It is also now possible to satisfy all tastes with regard to finish. Moreover, much cloth that is now used is washable, which many people are not aware of—a fact, however, that would appear to be worth advertising.

With gold leaf at its present price, I can see little chance of a return to anything in the nature of the elaborate designs for binding that used to be in vogue in Victorian days. I don't think I should wish for this in any case. But ingenuity could be used in making the lettering on books easier to read and more attractive, perhaps by the use of ink or foil blocking in conjunction with gold, either in the form of panels or

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by using them as a second working in some other way. There are unexplored possibilities, also, in the use of lithography as a means of decorating the covers of books. A disadvantage of this process in normal times, on account of expense, is that it means that all the covers for an edition have to be printed at one time, when only part of the total number may be needed finally if the book fails to sell. This is not the case if blocking in gold or ink is used instead.

There is much else that I should like to say about binding, for it is here, perhaps, that there is more scope for originality on the part of the book designer, since there is less danger of his obtruding himself upon the reader. But I dare not expatiate for lack of time. I cannot leave the subject, however, without stressing the need for full knowledge in the publisher's office of the intricate technical details of binding that shall ensure real permanence. It is hardly less necessary, needless to say, that the binder's own problems should be understood. Indeed, in war time, these problems must be borne in mind at *all* stages of production. For instance, if the best use is to be made of the big folding machines that a bookbinder depends upon for getting work done quickly, it has to be remembered that only full sheets of sixty-four pages will be fully convenient to him to fold, while oddments of a smaller number of pages, sixteen, eight or four, will be an embarrassment that he can solve only by means of hand folding. Owing to the present shortage of labour this will put a severe strain upon production and cause much delay. Thus a book consisting of 196 pages of text will cause a binder much less trouble in folding than one of 188 pages, since the latter will involve two complete sheets of sixty-four pages, plus one of thirty-two, one of sixteen, one of eight and one of four pages, while the former will require merely three complete sheets of sixty-four pages and an additional oddment of four pages to be folded by hand separately. Our problem is one that is at present difficult to solve, since we all of us now have to follow certain rules with regard to the amount of matter that is printed on the page. This makes it more difficult than it used to be to bring the total number of pages in a book to an even working convenient to the binder—and to the printer as well—especially when the maximum number of blank pages that is now allowed at the beginning and the end of a book is reduced to three. It is true that if blank pages are used as endpapers instead of endpapers being supplied separately, an extra eight pages of blanks can be fitted in to make the even working possible. But this compromise is one that I have never favoured, and in present circumstances, when very thin papers are being used, it is most undesirable, since there is far too little strength in the thin text paper to make it suitable for endpapers.

About book jackets I am going to say very little, for the book jacket is not an integral part of the book and could be classed much better with advertising matter. At times, I must confess, I wish them to perdition! The amount of time and trouble that has to be devoted to them seems to be out of all proportion to their value. Yet they are of some importance, for a well-designed book jacket can attract a casual reader to a book and thus help to increase its sales. Apart from this, book jackets are now so intimately connected with books that they can no more be ignored than can the clothes of a pretty woman.

The book jacket, whatever form it may take, should be planned to blend with the design of the book as a whole. Its primary function, apart from the protection from dust and damage that it affords to the book before it is sold, is to attract the eye to the title of the book and to the author's name. In some cases it may be the author's

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name that should be given first prominence, and at other times the title : to this all else should be subordinated. When drawings are used on jackets, artists are sometimes slow to understand this important fact. They are naturally interested in making an attractive picture in design and colour, which will, undoubtedly, be pleasing in itself in a book-seller's window. It may, however, do little else than transform that window into a picture gallery, and the individual titles and the names of the authors of the books will thus tend to be ignored.

Nor can I pass over the subject of book illustration without any reference. But I must be very brief. Illustration may be of two kinds. It may consist either of original work done specially, or of illustrative material such as photographs, that has to be reproduced by some photo-mechanical process such as photo-engraving or photolithography. When using the photo-mechanical processes, we are merely making the best of a bad job ; but when the work of an original artist is concerned it is another matter. For if he knows his job, he may then be able to prepare his work in such a way that the reproductions may lack little, if any, of the original quality and feeling. Nevertheless, the sad fact remains that the number of artists who give thought and study to the problems of reproduction is very small indeed. In the absence of this study, all reproduction must be a compromise ; and, although the artist often fails to realise it, the result may be hardly better than an accurate copy, retaining little of the quality of the original and none of its sensitiveness. Artist-craftsmen such as Harold Curwen, at the Curwen Press, and Thomas Griffiths, now at the Baynard Press, have done unrivalled work in schooling some of the younger generation of artists into the ways of printing, encouraging them for one thing with original lithography. Although the number of those who have benefited from their help is inevitably small, it cannot but prove good leaven. Too many artists consider the problems of reproduction to be outside their province, and hold that it is the task of the producer of the book to obtain a faithful reproduction unaided, placing themselves upon a pinnacle as artists, instead of regarding themselves as artist-craftsmen with some special technique to master. They are always difficult to work with and may be a serious hindrance to good book production.

I have come to the end of my time, but not quite, I fear, to the end of my lecture, for I cannot let this occasion pass without a word concerning the future.

There has always been a certain uneasiness in my mind about the position of the publisher's typographer in relation to the printing trade. Is he or is he not an interloper? I have watched for sidelong and aggrieved glances from my printing friends, but I hasten to say that they have shown me nothing but kind benevolence. I cannot believe this to be due entirely to good manners. And my conscience is still uneasy with the feeling that the printer has had stolen from him part of his birthright, and *that* part of it, perhaps, which should be for him the most precious part, which concerns the opportunity to express himself through his craft. Yet is the typographer really to blame? The printer's mechanical skill excites my wonder, but skill of that kind is not enough of itself, even if there is pleasure in the exercise of it. My belief is that the introduction of the machine lessened the chance to recapture that once almost universal spirit of design in printing, which had been lost already when the change came from hand to machine setting. Let us hope it will return. But it will not return unaided, and it will need all the good will of master and man to effect the change, which must be almost a change of heart. Surely this is a problem to which both trade unionist and master

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printer should now turn their attention? I could not but wish them well, even at some sacrifice of the great happiness that I continue to have in my work. On the other hand, the publisher-typographer would not need to be apprehensive about his future, for there would still be much for him to do that could not be delegated. Indeed, I can foresee for him the benefits of an even happier relationship between crafts that are kindred even if they are no longer one.

If I were now to be asked—by someone who had just woken up—"Well, what about the public in all this?" I should say: "Thought for the public has been implicit in every word that I have spoken." At the present time we are experiencing a boom in bookselling—an unmixed blessing only for Sir John Anderson. Is this to continue into peacetime—not as a boom, for there is no health in booms since they imply depressions, but as prosperity for the whole book trade? That rests with us all. But may I remind my audience of this: the margin of profit on publishing good books before the war was very small indeed—so small that every penny spent on production had to be watched and justified. The bigger editions that we are now able to sell have eased the problem of production, and have made it at least possible to give better value for money. They have also helped in keeping prices down at a time when otherwise they could only have advanced disastrously. Better quality has been less in evidence on account of war difficulties and restrictions, but it is waiting for us if we can keep out of the doldrums, which we can do only if readers continue after the war to buy books and not merely to borrow them. I believe it could then be promised that the price of books would be lower than was possible in the past, and that books in general would be good value for money as well as a double source of pleasure to their possessors. Much of that, I say, depends upon the public.

On the Editor's Table

THE publication of new editions of *The Manual** and *Cataloguing*† is of special interest. The former has been for nearly twenty years the authoritative British work on library classification and the latter is one of the most popular books on its subject.

The Manual has been largely re-written. In the new edition the works of Bliss and Ranganathan receive due attention and reference is also made to a remarkably large number of recent writings by other librarians. This book is now up-to-date and comprehensive.

The Theory of Classification (dealt with in division one) is more difficult to explain than to understand. In the chapters on this subject essential ideas are apt to be lost in long verbal illustrations. Some of the examples (on page 71) in the section on notation are confusing and the reader interested in the notation of the U.D.C. should read the account of it given later in the chapter on this scheme. The author concludes his consideration of the theory of classification by stating very clearly his own "canons" of Library Classification and the "condensed precepts" of Richardson, Bliss and Ranganathan. To examination candidates this summary will prove particularly valuable.

* Sayers (W. C. Berwick): *A manual of classification for librarians and bibliographers*. 2nd edition revised. Pp. xvi, 344, 1944. (Grafton, 35s.)

† Sharp (Henry A.): *Cataloguing: a textbook for use in libraries*. 3rd edition. Pp. xiv, 406, illustrated. 1944. (Grafton, 25s.)

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The second division of the *Manual* is a history and description of Library Classification. There is a new chapter on the Colon classification and the accounts of the other major modern schemes have been re-written. They are impartial and excellent. The useful folding charts giving outlines of the classifications and selections from the auxiliary tables have been retained.

Division three includes chapters on the rules for classing books, special classification, the filing of deeds, book display and other practical applications. In a new and vigorous chapter the author considers some of the more serious objections to book classification. The bibliography has been completely revised and the annotations make its twenty pages among the most interesting in the book.

The *Manual* remains of the greatest value to all interested in library classification.

Mr. Sharp's *Cataloguing* has undergone "gentle revision and general titivation of style." The revision has been very limited and consists partly of the omission of redundant phrases. There are fewer illustrations and the type is smaller and less pleasing than that of the second edition.

The chapter on the possible revision of the Anglo-American Code has been replaced by one consisting of an enumeration and occasional annotation of the new A.L.A. rules. Dr. A. J. Walford's article, "Cataloguing for examination purposes," which includes valuable notes on corporate authorship and on subject headings, is printed in this edition.

The practical examples remain unchanged. They will continue to cause controversy among those cataloguers who for their classified catalogue subject index prefer a method of treatment which differs from that shown in this work.

This friendly book is the only comprehensive account of British cataloguing practice and is invaluable to students. It remains to be seen how well it will meet the requirements of the new examination syllabus, wider adoption of the new code and possible post-war reorganisation.

A. J. W.

Council Notes

The first meeting of the year was held on the 7th February. The Council for 1945 will consist of the following, with the addition of the Divisional Representatives :—

Honorary Officers of the Association

- President : Mr. J. T. Gillett, F.L.A. (Leeds).
Vice-President : Mr. A. L. Carver, A.L.A. (Portsmouth).
Hon. Treasurer : Mr. E. Wisker, F.L.A. (Gillingham).
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Hon. Secretary : Miss E. M. Exley, F.L.A. (St. Marylebone).

Officers of the Council

- Hon. Education Secretary : Mrs. S. W. Martin.
Hon. Librarian : Miss B. F. Nevard, F.L.A. (Lambeth).
Hon. Membership Secretary : Miss M. E. Pitts, F.L.A. (Willesden).

Nationally-elected Councillors

- Miss W. M. Heard, A.L.A. (Chiswick).
Miss S. P. T. Jacka, F.L.A. (Edmonton).

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Miss A. Lynes, F.L.A. (Coventry).
Miss C. Madden, F.L.A. (Willesden).
Mr. H. W. Marr (Sheffield).
Mr. W. A. Munford, F.L.A. (Dover).
Mr. W. H. Phillips, F.L.A. (Dagenham).
Miss C. L. Wright, F.L.A. (Leicester).

Statements of Income and Expenditure for 1944 and for January and February, 1945, were submitted by the Hon. Treasurer. The Membership Secretary reported that there had been 64 new members, 171 defaulters and resignations, and 19 reinstatements. As membership is steadily falling, the Council approved the Hon. Membership Secretary's suggestion that a membership survey of the Divisions should be undertaken.

The President gave a short report on the Oxford Conference dealing only with those matters which had been especially raised by the A.A.L. Council, namely the request to the Privy Council for the resumption of the full powers of the Library Association Council and the new Education Syllabus.

The various Committees were appointed and met between the two sessions of the Council meeting.

Resolutions were sent forward to the Library Association requesting that action be taken on several matters, namely: the desirability of an increase in the allocation of paper used for books, the advertisement for professional librarians at inadequate salaries, and the appointment of a Public Relations Officer.

There was a lengthy discussion on the new Education Syllabus, particularly as it affected the A.A.L.'s part in professional training, namely: the Correspondence Courses, the Council feeling strongly that there would be no organised training for the 1946 examinations unless students could attend the proposed schools. A resolution was sent forward to the Library Association requesting either the postponement of the Syllabus for a year or the holding of two sets of examinations in 1946, one based on the present Syllabus and one on the new Syllabus. (The only concession which has been granted is that examinations in accordance with the old Syllabus for Classification and Cataloguing will be held in June and December, 1946, in addition to examinations under the new Syllabus, but that these examinations will be open only to candidates who have passed one part of the Intermediate in or before December, 1945.)

Current Books

W. H. AUDEN. *For the time being*. Faber. 8s. 6d.

Auden's new volume, the first since *New year letter*, fulfils the promise of that book in its maturity and reorientation of thought. The form of the book reminds one of *The orators*, for it consists of a commentary on *The tempest*, both in prose and poetry, and a "Christmas Oratorio," *For the time being*. It is a book difficult to assess on a single reading. But it is obvious that much of the innovation for novelty's sake has disappeared, and there is a sureness in form and content that bespeaks the mature poet.

T. S. ELIOT. *What is a classic?* Faber. 3s. 6d.

In this, the first annual address to the Virgil Society, Mr. Eliot applies his strict standards of criticism to the definition of a classic. "A mature literature has a history

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behind it": from this premise he goes on to examine the qualities of Shakespeare, Milton and others, and comes to the conclusion that Virgil is the outstanding exemplar, classic in maturity and style. A brilliant essay, well worth close study.

DIANA MURRAY HILL. *Ladies may now leave their machines.* Pilot Press. 7s. 6d.

In the spate of war books, this plain narrative of life in a war factory may get lost. It should not, for it is gay, unpretentious and amusing. Gwen and Lil, the main characters, are well observed and most human, and the effect on them of a completely new way of living is told with vivacity and truth. A most interesting book.

JOSEPH KESSEL. *Army without banners.* Cresset Press. 7s. 6d.

L'Armée des ombres. Editions Penguin. 2s. 6d.

Here is a book of terrible realities, told in the form of a novel. The French resistance movement is the theme: the characters, men and women of the maquis, who never ceased to combat the Nazi terror through four years of occupation. Philip Gerbier, the narrator and central figure, is the tried lieutenant of the movement: his chief, Saint-Luc, a presumed recluse and invalid: his troops, the French people, violent yet disciplined, terrorised yet unafraid. For the first time this story has been told well, without romanticism or false heroics. A magnificent work, sombre and terrifying.

JANET LEEPER. *English ballet.* Penguin Books. 2s.

This is a charming book, with its cover and illustrations by Kay Ambrose and its 16 coloured plates by Rex Whistler, Oliver Messel, Leslie Hurry and other ballet designers. The author, in the short compass of 32 pages, contrives to give us a complete history of English ballet: Rambert, Camargo and Vic-Wells. The book is a "must" for ballet lovers, and a good buy for librarians, who will appreciate its value for money.

PENGUIN BOOKS. Maurice Edelman. *France, the birth of the Fourth Republic.*

Ralph Gustafson. *Canadian accent.* *New Writing* No. 22. A. D. Ritchie.

Civilisation, science and religion. Penguin Books. 9d. each.

Here is an interesting batch of new paper backs, which are all examples of enterprising publishing. Maurice Edelman, the correspondent of the Hulton Press in France, gives us a telling review of the march of France from Algiers to the re-entry of Paris. A brilliant portrait of de Gaulle forms one of the most interesting chapters. Gustafson's collection of stories and poems from Canada is a valuable supplement to *New Writing*, and introduces us to several new authors of talent. *New Writing* No. 22 contains the first instalment of a new work, *Wonderful holidays*, by Rosamund Lehmann, and among other good things a critical and illuminating article on Joyce by L. A. G. Strong. Professor Ritchie's Pelican book deals with the conflict between religion and science in a fresh and engaging manner, and suggests that the time has come for a revaluation of ideals.

PENGUIN MODERN PAINTERS. John Piper, by John Betjeman. Matthew Smith, by Philip Hendy. Penguin Books. 2s. 6d. each.

Once more we are indebted to Mr. Allen Lane for two first-class pieces of book production. The artists chosen may not be everybody's cup of tea: Matthew Smith's hot and vigorous brush, especially, may offend the Blimps. But the appreciations by Mr. Hendy and Mr. Betjeman are able criticism, and good introductions to the fine series of monochrome and coloured plates. Of particular interest are Piper's exciting pictures of Windsor and his illustrations for Osbert Sitwell's autobiography. These are beautiful little books and should be in every public library.

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Matters relating to Correspondence Course and A.A.L. publications to the Hon. Education Secretary. Orders for THE LIBRARY ASSISTANT, advertisements, etc., to the Hon. Treasurer. Enquiries relating to membership and delivery of THE LIBRARY ASSISTANT to the Hon. Membership Secretary. All other enquiries to the Hon. Secretary.

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